

Glens Falls Symphony – Section Cello Audition Excerpts

Prepared Piece

Movement of a major Concerto

Excerpts

Number and order of excerpts chosen at the judges' discretion

Sight reading

At the judges' discretion

Excerpts

L. von Beethoven: Symphony No. 3 "Eroica". Movement 3- beginning to measure 166 (2nd ending)

L. von Beethoven 5: 2nd Movement- theme, variation 1, variation 2; also 3rd movement – trio

Mendelssohn scherzo: Rehearsal N to Rehearsal O

Strauss Don Juan: beginning to letter D

Mozart Symphony No. 35 "Haffner": 4th movement – last page (starts with the long 8th note run into the theme)

Brahms 2: 2nd movement: opening to measure 15

Debussy *La Mer*: 2 measures before rehearsal '9' to 6 measures after '9'

Prokofiev 5th Symphony: 4th movement rehearsal 79 to rehearsal 80 top line

Beethoven — Symphony No. 3

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Violoncello u. Kontrabaß

235

pizz.

cresc. decresc.

pizz.

arco

f

decresc. p

SCHERZO
Allegro vivace (♩ = 116)

Vc.

pp sempre e staccato

Bässe

pp sempre staccato

11

23

sempre pp

35

47

sempre pp

63

pp

78

6 7 8 9 10 11 12

90

cresc. ff

f

102

115

Vc.

f

p

f

f

p

f

f

129

Bässe

p

p

cresc.

141

7

159

ff

f

f

f

p

f

f

f

Beethoven — Symphony No. 5

Violoncello e Basso

4

Andante con moto $\text{♩} = 92$

The musical score is written for Violoncello (Cb.) and Bass (Vcllo). It consists of nine systems of staves, each with a treble clef for the Violoncello and a bass clef for the Bass. The tempo is marked 'Andante con moto' with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *p*, *f*, *pp*, *ff*, *cresc.*, and *sempre ff*. Performance instructions include *p dolce pizz.*, *arco*, *unis.*, and *pizz.*. There are four red brackets highlighting specific passages: the first bracket spans measures 1-8, the second spans measures 23-26, the third spans measures 57-60, and the fourth spans measures 97-100. Measure numbers 9, 23, 35, 48, 57, 71, 81, and 90 are clearly marked at the beginning of their respective systems. The score concludes with a double bar line at measure 97.

Cont'd

Beethoven — Symphony No. 5

Violoncello e Basso

5

102 Musical notation for measures 102-106. The upper staff has a red bracket on the right. Dynamics: *pp*.

107 *pizz.* *arco* *pp* Musical notation for measures 107-113. Dynamics: *pp*.

114 **C** *unis. arco* Musical notation for measures 114-117. Dynamics: *pp*.

118 Musical notation for measures 118-123. Dynamics: *pp*.

124 *sempre pp* *f* *p* Musical notation for measures 124-143. Dynamics: *sempre pp*, *f*, *p*.

144 **D** *ff* Musical notation for measures 144-157. Dynamics: *ff*.

158 *pizz.* *dimin.* *p* *Viola* *Vollo arco* *pp* Musical notation for measures 158-165. Dynamics: *p*, *pp*.

166 *unis. pizz.* *Viol. I* *cresc.* Musical notation for measures 166-177. Dynamics: *cresc.*

178 **E** *Viol. I* *arco* *pp* *cresc.* *ff* Musical notation for measures 178-185. Dynamics: *pp*, *cresc.*, *ff*.

186 Musical notation for measures 186-189.

190 Musical notation for measures 190-193.

Beethoven — Symphony No. 5

Violoncello e Basso

6

199 Viol. I *Più moto* $\text{♩} = 116$
p *pp*

208 Vello
Cb. *cresc.* *f*

Tempo I
215 Viol. I
p cresc. *f* *p cresc.* *ff* *cresc.* *f sf* *f sf*

227
p *pp* *cresc.* *cresc.*

239
f *ff* *ff* *p* *ff*

Allegro $\text{♩} = 96$
unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *Corai* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

Beethoven — Symphony No. 5

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Violoncello e Basso

68 *f*

82 *sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin. p*

207 *sempre più p* 8

Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

*M*arco
sf
p cresc. sf sf p sf

N
p pizz.

O
sf sf p arco p

pizz.
sempre più pp

dim.

arco pizz.
pp

He Geist! Wo geht
die Reise hin?
attaca

Richard Strauss Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

ff

pizz.

arco

mf

pizz.

arco

ff

ff

ff

ff

B

ff

ff

tranquillo
sul ponticello -

pp subito

p

cont'd

R. Strauss — Don Juan

Violoncello

2

molto Vivo



Mozart — Symphony No. 35

6

Violoncello und Kontrabaß



114 *p*

112

151

160

168

177 *sf sf p sf sf*

189 *sf f*

202 *sf sf sf sf sf sf*

210 *f sf sf p p*

222 *p*

234 *f*

249

256



Adagio non troppo

poco f espr.

6

12 *poco f* *dim.* *p* *dim.* **A** Fl. I 4

23 *p* *dim.* *p cresc.*

29 *dim.* *p*

B *L'istesso tempo, ma grazioso* *dim.*
pizz.

33 *p* *pp*

38 *arco* *pp* *dim.* *pp* *cresc.* *f* *p* *pizz.*

42 *arco* *f* *dim.* *p* *pp* *p espr.*

47 *p cresc.* **C** *f* *poco f*

50 *cresc.* *f* *poco f*

52 *cresc.* *f*

VIOLONCELLES

7 au Mouvt arco

arco pizz. 2 p espress. mf appassion. arco

più p cresc. p pizz.

8

pp arco pp cresc. p pizz. mf

Retenu a Tempo

arco sf sf sf p e molto dim. pp

Un peu plus mouvementé

9

1-2 1-2-3-4 3 16 tres rythm velles 5-6 9-10-11-12 13-14-15-16 3

VIOLONCELLES

Debussy
La Mer

page 2/2

Musical score for the first system of cello parts. It consists of four staves. The top staff has a red arrow pointing to the beginning. The first two staves are for the right hand, and the last two are for the left hand. Dynamic markings include *mf*, *sf*, *f*, *ff*, and *dim.*. A *p* marking is present at the start of the left hand part.



En animant

arco

pizz.

Musical score for the second system of cello parts. It consists of four staves. Performance instructions include *En animant*, *arco*, *pizz.*, *pp*, *pp cresc.*, and *pizz.*. The score shows a transition from pizzicato to arco playing.

10

au Mouvt

Musical score for the third system of cello parts. It consists of two staves. The first measure is a measure rest. The left hand part is marked *DIV. en 2*. Dynamic markings include *molto cresc.*, *f*, *sfz*, *arco*, *pizz.*, and *p*.

Violoncelli



30 79 Poco più tranquillo

div. a4

Handwritten musical score for the first system, measures 30-33. It consists of four staves. The first staff has a red bracket on the left. Dynamics include *mf espr.*, *f*, and *f*. There are handwritten annotations: *2 1* above a note, *3 (n)* above a note, and *1 1* above a note. A *v* (accents) is written above a note in the third measure.

Handwritten musical score for the second system, measures 34-37. It consists of four staves. The first staff has a red bracket on the left. Dynamics include *dim.*, *p*, *mf*, *mf*, *mf*, and *mf*. There are handwritten annotations: *2 3* above notes, *9. 7* above notes, and *I* below a note.

Handwritten musical score for the third system, measures 38-41. It consists of four staves. The first staff has a red bracket on the left. Dynamics include *mp*, *p*, *mp*, *p*, and *mp*. A red bracket is on the right side of the first staff. A box contains the number **80** and the text *Tempo I*. There are handwritten annotations: *mf* above a note, and *4* written below the second, third, and fourth staves.